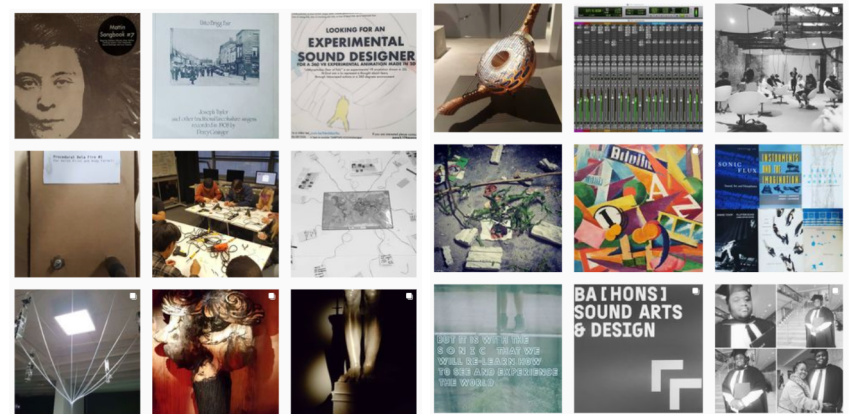


# Colonial Regimes and Acoustic Alterities of Listening

*Course Leader: B.A. (Hons) Sound Arts*

m.taylor@lcc.arts.ac.uk



This short presentation provides a brief critique of sound art origin myths.

Esta breve presentación ofrece una breve crítica de los mitos del origen del arte sonoro.

# MANIFESTO della Donna futurista

Risposta a F. T. MARINETTI

«Noi vogliamo glorificare la guerra,  
sola igiene del mondo, il militarismo,  
il patriottismo, il gesto distruttore  
dei libertari, le belle idee per cui si  
muore e il disprezzo della donna.»  
(Primo Manifesto del Futurismo).

L'Umanità è mediocre. La maggioranza delle donne non è superiore né inferiore alla maggioranza degli uomini. Esse sono uguali. Tutte e due meritano lo stesso disprezzo.

Il complesso dell'umanità non fu mai altro che il terreno di coltura dal quale balzarono i geni e gli eroi dei due sessi. Ma, nell'umanità come nella natura, vi sono momenti più propizi alla fioritura. Nelle estati dell'umanità, quando il terreno è arso di sole, i geni e gli eroi abbondano. Noi siamo all'inizio di una primavera: ci manca ancora una profusione di sole, cioè molto sangue sparso.

Le donne, come gli uomini, non sono responsabili dell'arenamento di cui soffrono gli esseri veramente giovani, ricchi di linfa e di sangue.

È assurdo dividere l'umanità in donne e uomini; essa è composta soltanto di femminilità e di mascolinità.

Ogni superuomo, ogni eroe, per quanto sia epico, ogni genio per quanto sia possente, è l'espressione prodigiosa di una razza e di un'epoca solo perché è composto, ad un tempo, di elementi femminili e di elementi maschili, di femminilità e di mascolinità: cioè un essere completo.

Un individuo esclusivamente virile non è altro che un bruto: un individuo esclusivamente femminile non è altro che una femmina.

Avviene delle collettività e dei momenti dell'umanità come degli individui. I periodi fecondi, in cui dal terreno di coltura in ebullizione balzano fuori in maggior numero geni ed eroi, sono periodi ricchi di mascolinità e di femminilità.

I periodi che ebbero solo delle guerre poco feconde d'eroi rappresentativi, perché il soffio epico li livellò, furono periodi esclusivamente virili; quelli che rinnegarono l'istinto eroico, e che rivoltò verso il passato s'orientarono in sogni di pace, furono periodi in cui

## KARAWANE

jolifanto bambla ô falli bambla

grossiga m'pfa habla horem

égiga goramen

higo bloiko russula huju

hollaka hollala

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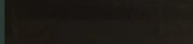
wulubu ssubudu uluw ssubudu

tumba ba umf



The plurality of sound art practices in the current globalised era is recognised and approaches that challenge the hegemony of previously canonical historiographies are vital to explore and disseminate.

Se reconoce la pluralidad de prácticas artísticas sonoras en la era globalizada actual y es vital explorar y difundir enfoques que desafíen la hegemonía de historiografías previamente canónicas.



# Creatively, Anything about Mind, Body & World with Sound

Since 2003

Electroacoustic

▶ [Objektophilie \(物戀\)](#) by C-drik

Dark ambient

▶ [Daniova Mama](#) by C-drik / Aluviana

Noise

▶ [Traffic jam](#) by C-drik

Field recordings

▶ [Multiples des uns](#) by C-drik

Electro

▶ [If I can't dance, I don't want to be in your revolutio...](#) by Kirdec

Acid

▶ [l'échappée du yucca](#) by axiome


Electronica


▶ [Geister / الجيتر](#) by Tasjil Moujahed

Post-folk

▶ [Pesta Krupuk Vegan Di Tengah Malam](#) by Alien Vegan Sect

Industrial

 ▶ [C-drik & friends](#)  
Arum Titan (demo, extract)



[Cookie policy](#)

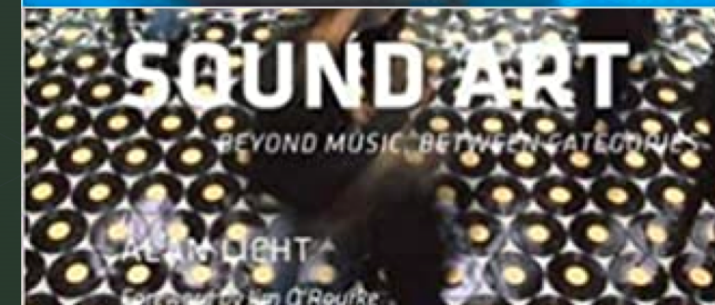
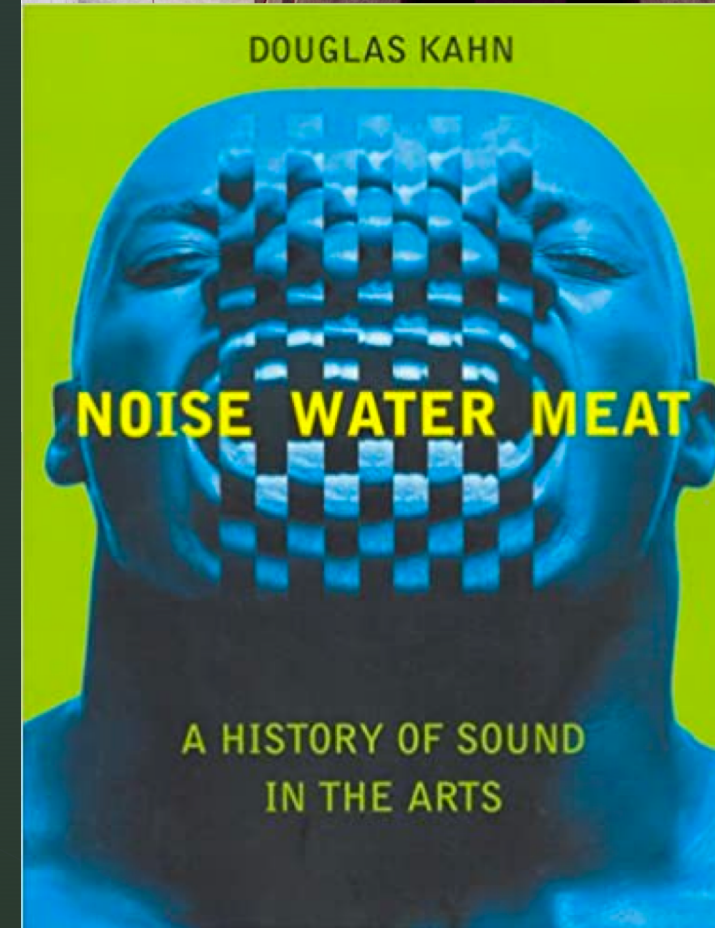
C-drik & friends · Arum Titan (demo, extract)

Improvised music

▶ [Cedrik Fermon + Marie Takahashi](#)  
Pt4

Productive though such histories have been (e.g. Labelle, Kahn, Licht) from a contemporary perspective they appear problematic delivering, as they do, an exclusionary narrative centered upon privileged groups inhabiting the global North.

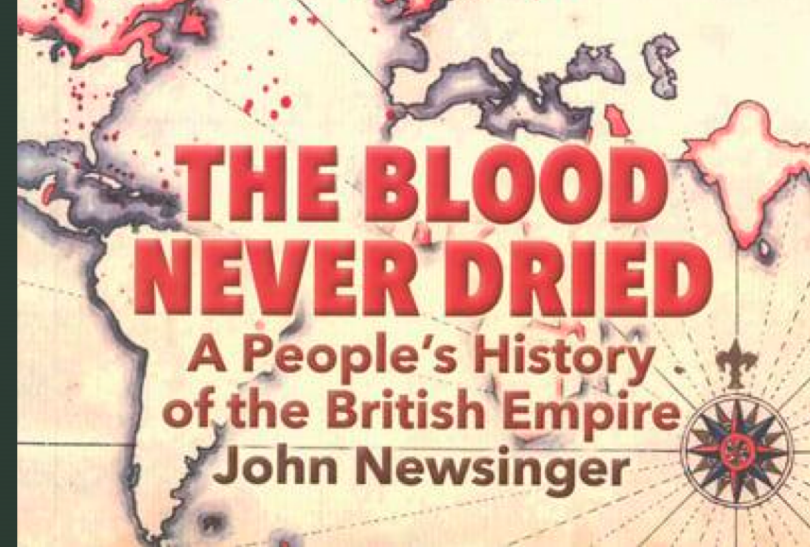
Aunque tales historias han sido productivas (por ejemplo, Labelle, Kahn, Licht) desde una perspectiva contemporánea, parecen problemáticas al ofrecer, como lo hacen, una narrativa excluyente centrada en grupos privilegiados que habitan el Norte global.



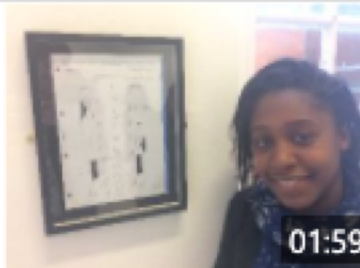


## Context and Trajectories

- COVID / post-COVID
- Brexit
- Black Lives Matter
- Undergrad Sound Art and Design degree provision within Screen School (film, animation, V.R, T.V.)
- London. Diverse, international, urban, young, LGBT+ (Poland, India, USA, Indonesia, Italy, China, Japan, Bulgaria, Russia, Wales, Peru, Ireland, Portugal, Mexico)
- Revalidated our course last year (Global Sonic Cultures, audio dissertations, audio papers)
- Decolonising the Curriculum
- Visiting Practitioners



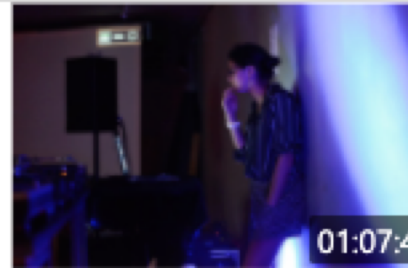




01:59:00

**201203 Yassmin Foster**

Yassmin V. Foster is a Stuart Hall PhD Scholar in the Department of Media, Communications and



01:07:40

**201126 Shanti Suki Osman**

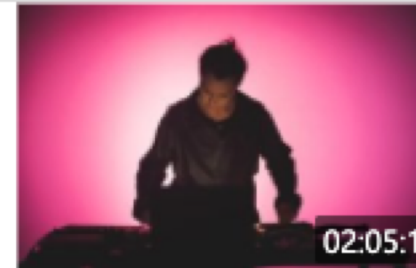
\*Please note, this is an audio only lecture\*



01:57:18

**201119 Joel Stern**

Joel Stern is a curator, researcher, and living and working on Wurundjeri land Melbourne, Australia



02:05:14

**201112 Electric Indigo**

Electric Indigo, DJ, composer, musician, has performed in 45 countries across Europe, Asia, and



02:02:47

**201022 Jessica Ekomane**

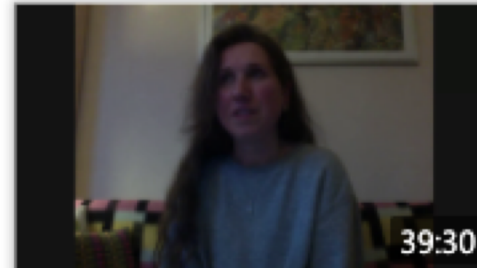
Jessica Ekomane is a Berlin-based electronic musician and sound



01:44:45

**201105 Darsha Hewitt**

Darsha Hewitt | A lot can be learned about the value of



39:30

**201028 Lisa Busby Q&A**

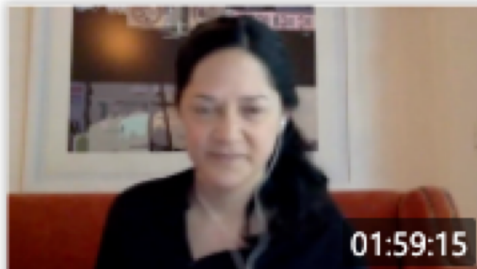
Lisa Busby is a Scottish composer, vocalist, and improviser born in



54:20

**201028 Lisa Busby**

Lisa Busby is a Scottish composer, vocalist, and improviser born in



01:59:15

**200521 Luz María Sánchez**

Luz María Sánchez (Mexico) is a transdisciplinary artist, writer, and scholar. She holds a Doctorate in

8 0



01:39:36

**200528 Frankie Decaiza Hutc...**

\*Please note that in the place of a traditional lecture as is usual with this series, we have an extended

8 0



40:31

**200514 Syma Tariq and Kathe...**

Syma Tariq is a PhD researcher at CRiSAP, University of Arts London. Her academic work is concerned

4 0



01:11:32

**200514 Syma Tariq and Kathe...**

Syma Tariq is a PhD researcher at CRiSAP, University of Arts London. Her academic work is concerned

6 0



The collage consists of 18 individual images arranged in a grid-like fashion. The images depict various art installations and artworks. Some show sculptures, others show people interacting with art, and some show abstract or conceptual pieces. The images are of varying sizes and are set against a dark, textured background. The overall theme appears to be contemporary art and its presentation in a gallery or museum setting.

# BIENNALE ARTE 2019

58TH INTERNATIONAL ART EXHIBITION

EstuDiOs SoNoRoS  
DESDE LA REGIÓN ANDINA

SoNiC StUdleS  
FROM THE ANDEAN REGION

The current work approaches sound as a control device, or as a discourse of power, as it investigates the existing hierarchization in the sonic production system that states the difference between the “developed” countries and the ones that in capitalist jargon have been called “developing countries”. Who produces, what is produced, and what for?

El planteamiento del sonido como un dispositivo de control, o como un discurso de poder, subyace a las reflexiones del presente trabajo, en tanto y en cuanto indaga la jerarquización existente en el sistema de producción sonora que hace la diferencia entre los países “desarrollados” y aquellos que en la narrativa capitalista se han denominado “en vías de desarrollo”. ¿Quién produce, qué produce y para qué? ¿Cómo circula lo producido y en qué contextos? determina tanto lo realizado

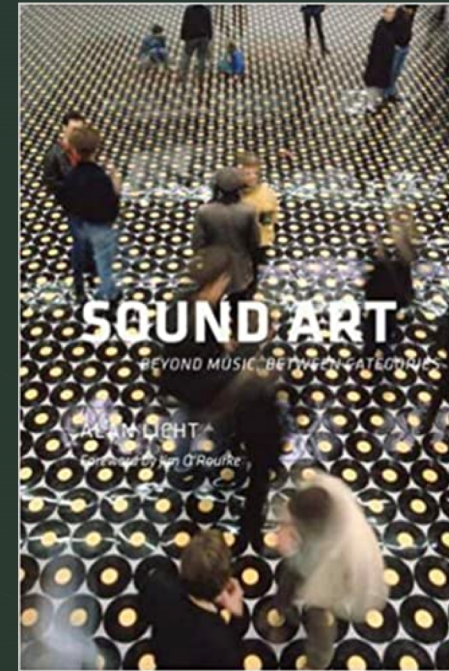
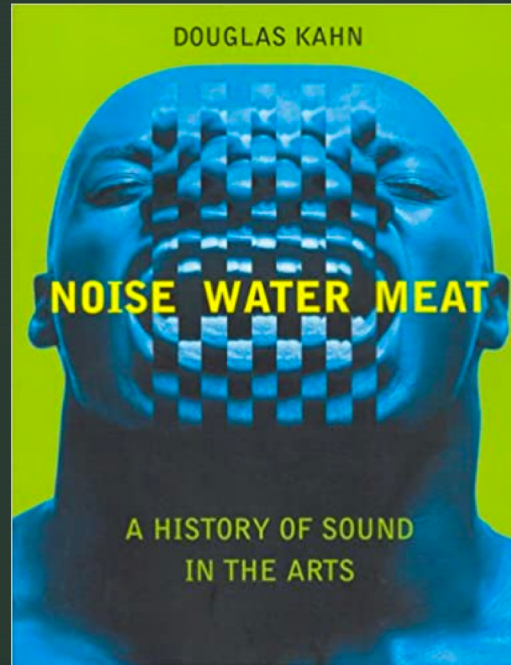
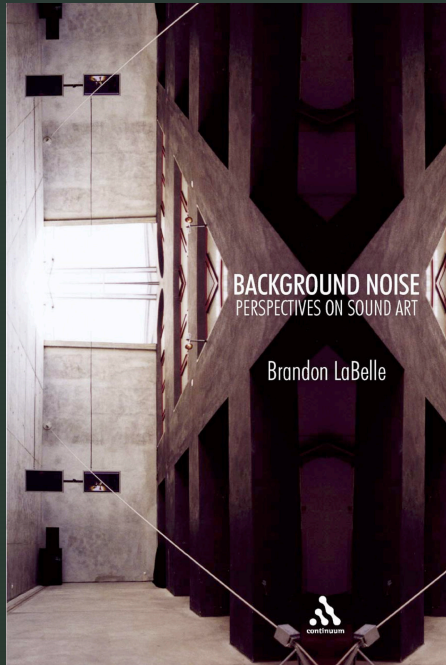
Adolfo Albán Achinte  
Universidad de Cauca, Popayán, Colombia.

Catherine Walsh  
Universidad Andina Simón Bolívar, Quito, Ecuador.



# Who Creates Histories?

Debates on the Scope, Origins and Past of Sound Art



“Focusing on Europe in the first half of the century and the United States in the postwar years” (Kahn)

“Sound art’s roots can be found in the experimental work of Italian Futurism...” (Licht)

**“We want to glorify war – the only cure for the world – militarism, patriotism, the destructive gesture of the anarchists, the beautiful ideas which kill, and contempt for woman.”**

**“We want to demolish museums and libraries, fight morality, feminism and all opportunist and utilitarian cowardice.”**

*Filippo Tommaso Marinetti's Futurist Manifesto (1919)*

**“Queremos glorificar la guerra, la única cura para el mundo, el militarismo, el patriotismo, el gesto destructivo de los anarquistas, las bellas ideas que matan y el desprecio por la mujer .”**

**Queremos demoler museos y bibliotecas, luchar contra la moral, el feminismo y toda cobardía oportunista y utilitaria ”.**



**“The forming of the five senses is a labour of the entire history of the world down to the present.”**

Karl Marx. Economic and Philosophical Manuscripts (1844)

**“La formación de los cinco sentidos es un trabajo de toda la historia del mundo hasta el presente.”**

...and who has access?



## The Bloomsbury Handbook of Sound Art (Bloomsbury Handbooks)

Hardcover – Illustrated, 20 Feb. 2020

by [Sanne Krogh Groth](#) (Author, Editor), [Holger Schulze](#) (Editor)

[See all formats and editions](#)

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The Bloomsbury Handbook of Sound Art explores and delineates what Sound Art is in the 21st century. Sound artworks today embody the contemporary and transcultural trends towards the post-apocalyptic, a wide sensorial spectrum of sonic imaginaries as well as the decolonization and deinstitutionalization around the making of sound.



Dealing with Disaster. Notes toward a Decolonizing, Aesthetico-Relational Sound Art (*Pedro J. S. Vieira de Oliveira, Sound Artist and Independent Scholar, Germany*)

“Diam!” (Be Quiet!). Noisy Sound Art from the Global South (*Sanne Krogh Groth, Lund University, Sweden*)

Curating Potential. Migration and Sonic Artistic Practices in Berlin (*Juliana Hodgkinson, Royal Academy of Music, Denmark, in Conversation with Elke Moltrecht, Academy of the Art of the World, Germany, and Julia Gerlach, Freie Universität Berlin, Germany*)

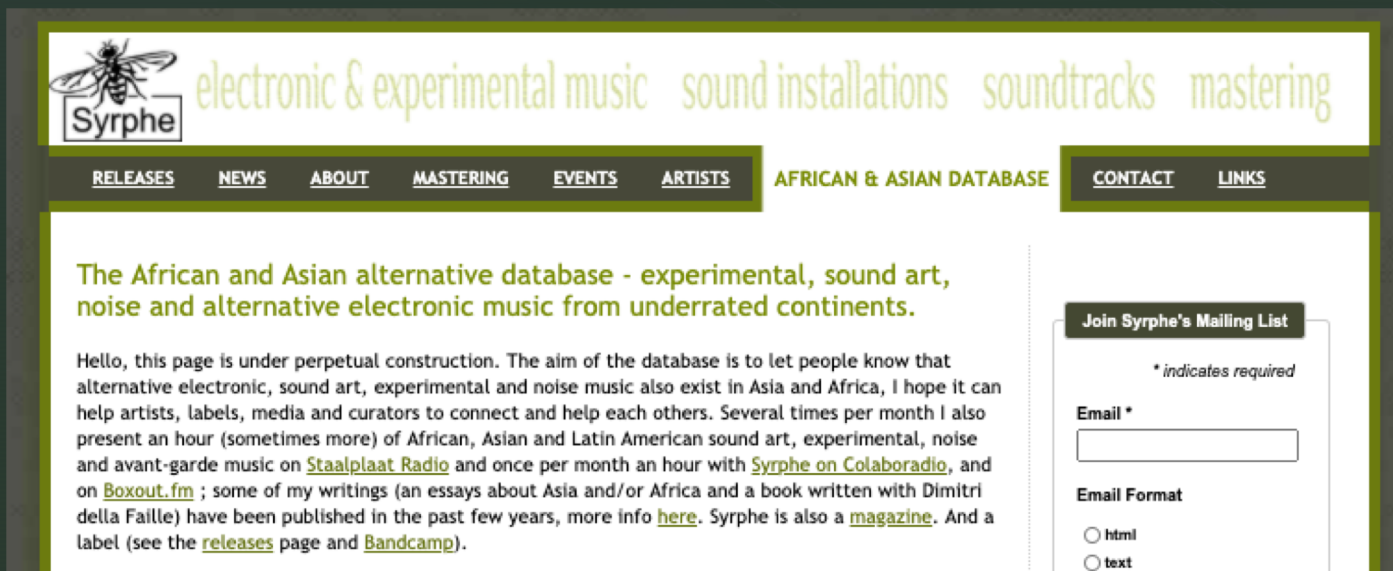
Cairo Baby-Doll. Some Remarks on a Cairo Sound Art Scene (*Søren Møller Sørensen, University of Copenhagen, Denmark*)

Sound in Covert Places. Indonesian Sound Art Development through Bandung Perspectives (*Bob Edrian, Institut Teknologi Bandung, Indonesia*)



## Sound Art in East and Southeast Asia. Historical and Political Considerations

*(Cedrik Fermont, Musician and Independent Scholar, Berlin, Germany,  
and Dimitri della Faille, University of Quebec, Canada)*



The screenshot shows the Syrphe website, which is dedicated to electronic & experimental music, sound installations, soundtracks, and mastering. The header features the Syrphe logo (a bee) and the site's name. Below the header is a navigation bar with links to RELEASES, NEWS, ABOUT, MASTERING, EVENTS, ARTISTS, AFRICAN & ASIAN DATABASE, CONTACT, and LINKS. The main content area is titled "The African and Asian alternative database - experimental, sound art, noise and alternative electronic music from underrated continents." and contains a paragraph of text. On the right side, there is a "Join Syrphe's Mailing List" section with a form for email subscription and a section for "Email Format" with radio buttons for "html" and "text".

**Syrphe** electronic & experimental music sound installations soundtracks mastering

RELEASES NEWS ABOUT MASTERING EVENTS ARTISTS AFRICAN & ASIAN DATABASE CONTACT LINKS

### The African and Asian alternative database - experimental, sound art, noise and alternative electronic music from underrated continents.

Hello, this page is under perpetual construction. The aim of the database is to let people know that alternative electronic, sound art, experimental and noise music also exist in Asia and Africa, I hope it can help artists, labels, media and curators to connect and help each others. Several times per month I also present an hour (sometimes more) of African, Asian and Latin American sound art, experimental, noise and avant-garde music on [Staalplaat Radio](#) and once per month an hour with [Syrphe on Colaboradio](#), and on [Boxout.fm](#) ; some of my writings (an essays about Asia and/or Africa and a book written with Dimitri della Faille) have been published in the past few years, more info [here](#). Syrphe is also a [magazine](#). And a label (see the [releases](#) page and [Bandcamp](#)).

**Join Syrphe's Mailing List**

\* indicates required

Email \*

Email Format

☐ html

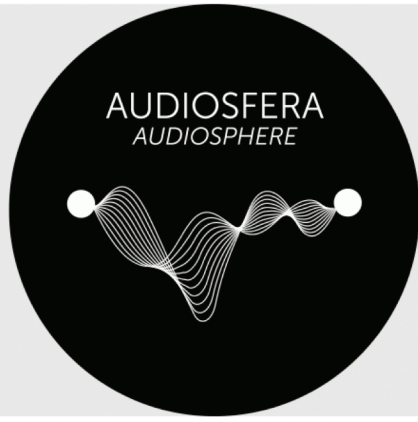
☐ text



## Audiosphere

Sound Experimentation 1980-2020

14 October, 2020 - 15 February 2021 / Sabatini Building, Floor 3



“Conceived from a social perspective, and with the aim of revealing and providing context to reflect upon and discuss the techno-cultural changes that have occurred since the 1980s, the exhibition will present the work of a broad number of experimental sound artists, hailing from all over the world, the majority unknown to the contemporary art spectator.”

Organized by:  
Museo Reina Sofía

Curatorship:  
Francisco López

The show revolves around seven sections, each one addressing different social, technological, historical and cultural processes:

1. genealogies
2. networks
3. mega accessibility
4. cyborgisation
5. aesthetogenesis
6. recombination
7. rights

<https://www.museoreinasofia.es/en/exhibitions/audiosphere>

## Audiosfera

### Experimentación sonora 1980-2020

14 octubre, 2020 - 15 febrero, 2021 / Edificio Sabatini, Planta 3



Concebida desde una perspectiva social, con el objetivo de revelar y proporcionar un contexto para la reflexión y discusión sobre los cambios tecnoculturales ocurridos desde la década de 1980, la exposición presentará el trabajo de un gran número de artistas sonoros experimentales, originarios de diversas partes del mundo, la mayoría de los cuales son desconocidos para el público de arte contemporáneo.

La muestra se articulará en torno a siete secciones que atienden a diferentes procesos sociales, tecnológicos, históricos y culturales:

1. genealogías
2. redes
3. mega-accesibilidad
4. ciborgización
5. estetogénica
6. recombinación
7. derechos

<https://www.museoreinasofia.es/en/exhibitions/audiosphere>





SAMSON YOUNG



YAO DAJUIN



WENHUA SHI



CHRISTOPH COX

## RPM : Ten Years of Sound Art in China

The Christian A. Johnson Endeavor Foundation | Visiting Artist in Residence | Colgate University

Revolutions Per Minute will feature new and existing works by 30 Chinese sound artists, including Wang Changcun, Xu Cheng (a member of the renowned Shanghai noise group Torturing Nurse), Yan Jun, and Samson Young. Wang Changcun, Xu Cheng, Samson Young, Qu Qianwen, and Xie Zhongqi will be in residence at Colgate throughout the duration of the exhibition. Along with the exhibition's curators Wenhua Shi and Dajuin Yao, these artists-in-residence will present live sound art performances during the opening week of the exhibition, including improvisations, inter-media performances, and circuit bending. They will also conduct demonstrations on sound art workshops throughout the course of the exhibition.

The year 2003 was a landmark for sound in China. "China: the Sonic Avant-Garde," produced by and released on Post-Concrete in the U.S., was the first comprehensive compilation CD introducing Chinese experimental sound works to the world. Later in the same year, Post-Concrete produced "Sounding Beijing," the first international sound and media art festival in China, a historic event that gathered together Western and Chinese artist, and a hardcore audience from all over the country under one roof. The two events were a declaration of a maturing experimental sound art scene in China, the existence of which even the practicing artists themselves did not fully realize at the time.

## Sounds Without Genealogy

In a 2004 essay, underground rock critic, producer, and soon sound artist Yan Jun summarizes the main characteristic of the new sound in China as "re-inventing" [the wheel] - "which means to intentionally or unintentionally re-invent techniques or rules that have already been invented by others, thus producing an effect that does not exist in the original context, that both destructs and rebuilds the original system."

What Yan terms "reinventing" is only natural for a culture cut off from the rest of the world and needs to rebuild. But, the real problem for China was that it was in fact a process of "building" from nothing, not "re-building," since not only did China lack a tradition of modern/contemporary music (which is crucial for the development of "sound art," even in the West), but also a link to its very own sound heritage.

Now, under today's "we-have-everything" surface of experimental sound in China, the energy and diversity of which have been much appreciated recently in the West by critics, magazine editors, and audiences, something is a bit anachronistic, or out of context, with the global progress (such is the case with the current prominence of free improv, and harsh noise in China).

This straight jump to the avant-garde skipping the modernist phase might prove to be dangerous long term, but it's the same with many other aspects of this society. Besides, this might give it a special character, instead of being a simple cloning of what's outside. (More on the cloning culture later.)

<http://revolutionsperminutefest.org/SoundArtChina/#Essays>



## Sounds Without Genealogy

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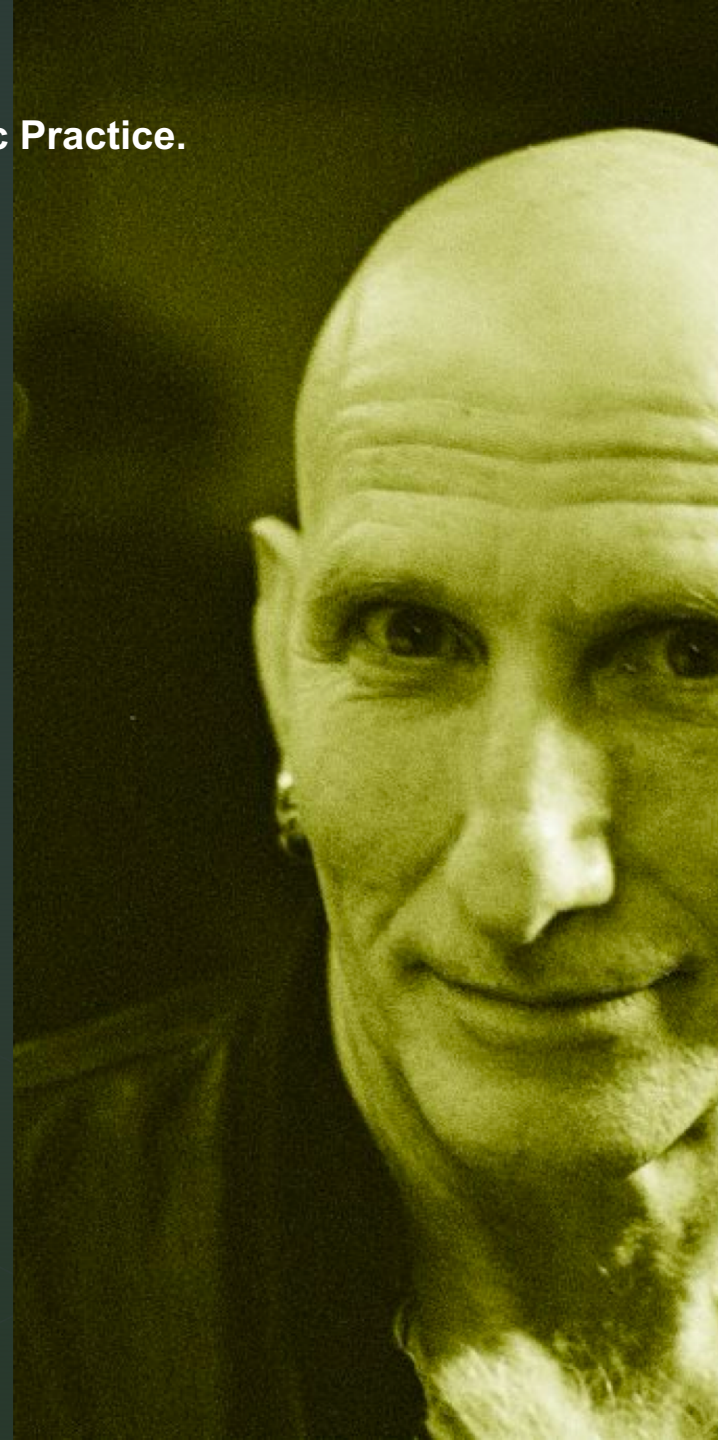
<http://revolutionsperminutefest.org/SoundArtChina/#Essays>

## The Z'EV Archive 1968-2018: A Media Archaeology of 50 years of Exploratory Sonic Practice.

In 2015 Z'EV contacted me with the offer of the donation of his archive for pedagogic and research use. Sadly, he passed away in late 2017, before we were able to actualise any outcomes. This contingent assemblage now forms the basis for emergent research and pedagogy.

From beginnings as a jazz drummer, to subsequent early study at *CalArts* under fine artist Emmett Williams, his career encompassed a singular route through many diverse locations (1970's San Francisco, 1980's Berlin, 1990's Amsterdam, 2000's London) and variable emergent practices: sound poetry, audio-visual composition, turntablism, contemporary composition (e.g. *Charlemagne Palestine*), post-punk (e.g. *Lydia Lunch*), industrial music (e.g. *Einstürzende Neubauten*), noise music (e.g. *New Blockaders*), acid house (*DJ Dano*), ritual performance (e.g. *Genesis P-Orrige*), multi-media (*Konrad Becker*, *La Fura dels Baus*) to name but a few.

His practice required constant travel and the archive reflects this itinerancy over almost 40 years. This period has seen dramatic changes in sonic practice and the associated networks of production, distribution and consumption are mapped by the media detritus (records, cassettes, VHS tapes, CD's, posters, 'zines, ephemera) derived from a unique perspective





## Future Work.. an ongoing conversation...

El rol del intelectual generalmente es dejar al descubierto y aclarar la disputa, desafiar y derrotar tanto el acallado impuesto como el silencio normalizado del poder inadvertido, dónde y cuándo quiera que sea posible [...] No solamente definir la situación sino también percibir las posibilidades de invención activa, si realizamos ésta nosotros mismos o las reconocemos en otros quienes han venido antes o que ya están en la proyecto. El intelectual como centinela.<sup>5</sup>



Generally, the role of the intellectual is to uncover and make clear the dispute, to challenge and defeat the silence imposed as the normalized silence of unnoticed power, where and whenever it is possible [...] Not just to define the situation, but also to perceive the possibilities of active invention, if we carry it out ourselves or we recognize it in others who have come before, or are already in the project. The intellectual as a sentry.<sup>5</sup>



Edward Said (via Catherine Walsh and Juan Garcia and parsed by Mayra Estévez)

Thank you for your time and the opportunity to be here with you

Gracias por tu tiempo y la oportunidad de estar aquí contigo.



Dr j Milo Taylor

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*London College of Communication University of the Arts London*

*m.taylor@lcc.arts.ac.uk*